

Bello Bass

Thomas Arne

The Masque of Comus, Overture

Largo.

First system of the Largo section, starting with a bass clef, key signature of one sharp (F#), and common time (C). The music begins with a forte (f) dynamic. The first staff contains measures 1 through 8. The second staff contains measures 9 through 16, with a section labeled 'A' starting at measure 12. The third staff contains measures 17 through 24, with a section labeled 'B' starting at measure 22. The fourth staff contains measures 25 through 32, ending with a repeat sign and first/second endings.

Allegro. Bello only.

First staff of the Allegro section, marked 'Bello only'. It begins with a mezzo-forte (mf) dynamic and a 6-measure rest. The staff contains measures 33 through 40.

Bello and Bass.

First staff of the Allegro section, marked 'Bello and Bass'. It begins with a forte (f) dynamic and a 7-measure rest. The staff contains measures 41 through 48.

Second staff of the Allegro section, marked 'Bello and Bass'. It contains measures 49 through 56, with a mezzo-forte (mf) dynamic.

Third staff of the Allegro section, marked 'Bello and Bass'. It contains measures 57 through 64, with a piano (p) dynamic.

Fourth staff of the Allegro section, marked 'Bello and Bass'. It contains measures 65 through 72, with a section labeled 'E' starting at measure 68.

Fifth staff of the Allegro section, marked 'Bello and Bass'. It contains measures 73 through 80, with a section labeled 'F' starting at measure 76.

Sixth staff of the Allegro section, marked 'Bello and Bass'. It contains measures 81 through 88.

Seventh staff of the Allegro section, marked 'Bello and Bass'. It contains measures 89 through 96, ending with a first ending marked '1'.

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G

Section G consists of four measures in bass clef with a key signature of one sharp (F#). The first measure begins with a forte (*f*) dynamic and contains a half note F#4, a quarter note G4, and a half note A4. The second measure contains a half note B4, a half note C5, and a half note D5. The third measure contains a half note E5, a half note F#5, and a half note G5. The fourth measure contains a half note A5, a half note B5, and a half note C6. The notation includes various accidentals and a slur over the first two measures.

Adagio: *Allegro: (Gavotte.)*

Section H begins with a double bar line. The first measure is in common time (C) and contains a half note F#4, a quarter note G4, and a half note A4. The second measure is in 3/4 time and contains a half note B4, a quarter note C5, and a half note D5. The notation includes a forte (*f*) dynamic and a key signature change to two sharps (F# and C#).

4

Section H continues with two measures in 3/4 time. The third measure contains a half note E5, a quarter note F#5, and a half note G5. The fourth measure contains a half note A5, a quarter note B5, and a half note C6. The notation includes a forte (*f*) dynamic and a key signature change to two sharps (F# and C#).

Section H continues with two measures in 3/4 time. The fifth measure contains a half note D6, a quarter note E6, and a half note F#6. The sixth measure contains a half note G6, a quarter note A6, and a half note B6. The notation includes a forte (*f*) dynamic and a key signature change to two sharps (F# and C#).

H **7** *Viola.*

Section H continues with two measures in 3/4 time. The seventh measure contains a half note C7, a quarter note D7, and a half note E7. The eighth measure contains a half note F#7, a quarter note G7, and a half note A7. The notation includes a forte (*f*) dynamic and a key signature change to two sharps (F# and C#).

I

Section I begins with a double bar line. The first measure is in common time (C) and contains a half note F#4, a quarter note G4, and a half note A4. The second measure is in 3/4 time and contains a half note B4, a quarter note C5, and a half note D5. The notation includes a forte (*f*) dynamic and a key signature change to two sharps (F# and C#).

Section I continues with two measures in 3/4 time. The third measure contains a half note E5, a quarter note F#5, and a half note G5. The fourth measure contains a half note A5, a quarter note B5, and a half note C6. The notation includes a forte (*f*) dynamic and a key signature change to two sharps (F# and C#).

J

Section J begins with a double bar line. The first measure is in common time (C) and contains a half note F#4, a quarter note G4, and a half note A4. The second measure is in 3/4 time and contains a half note B4, a quarter note C5, and a half note D5. The notation includes a forte (*f*) dynamic and a key signature change to two sharps (F# and C#).

4 *Roll:*

Section J continues with two measures in 3/4 time. The third measure contains a half note E5, a quarter note F#5, and a half note G5. The fourth measure contains a half note A5, a quarter note B5, and a half note C6. The notation includes a forte (*f*) dynamic and a key signature change to two sharps (F# and C#).